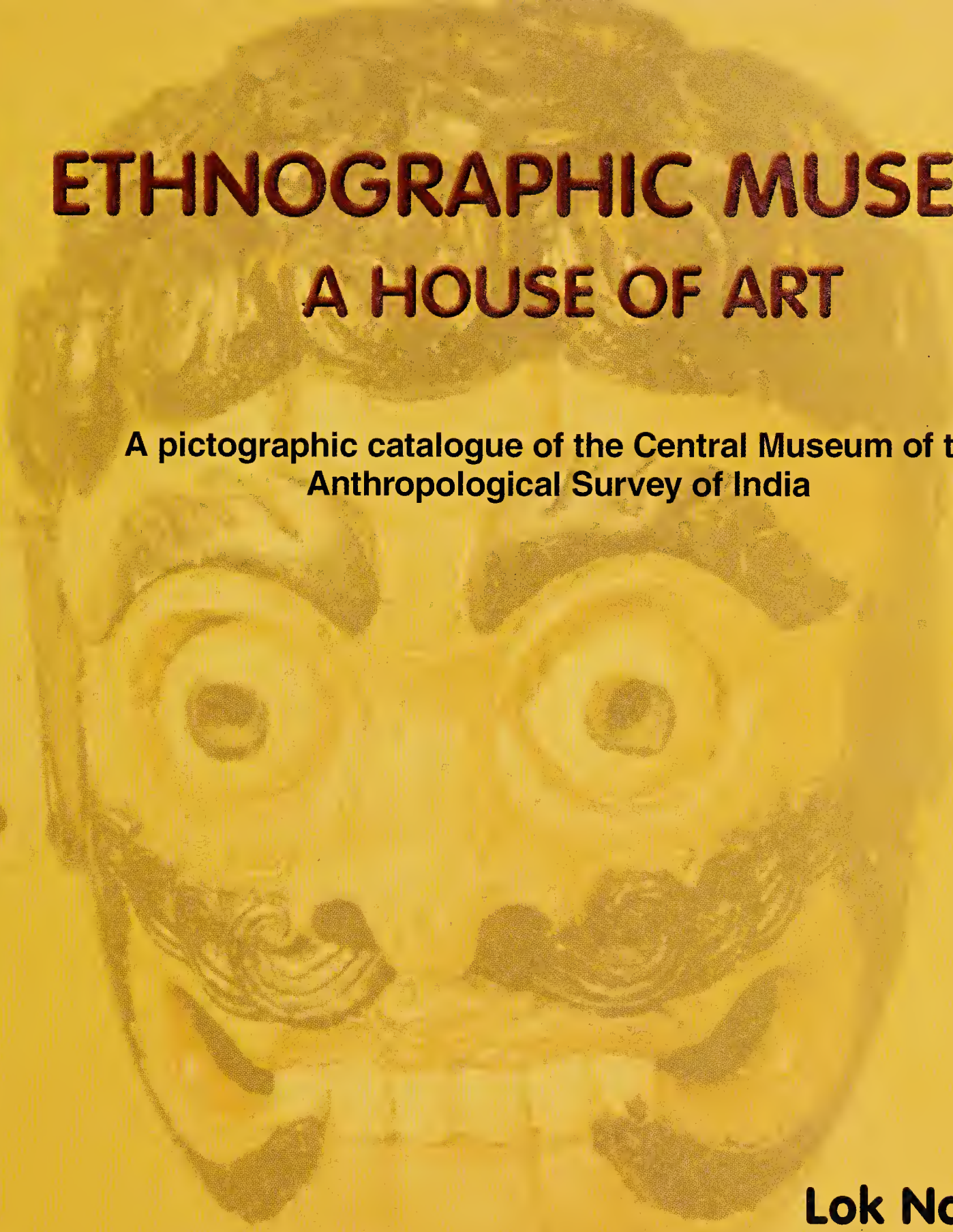


ETHNOGRAPHIC MUSEUM

A HOUSE OF ART

**A pictographic catalogue of the Central Museum of the
Anthropological Survey of India**



Lok Nath Soni

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ANTHROPOLOGICAL SURVEY OF INDIA

Ministry of Culture

Government of India

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Foreword

The tradition of ethnographic museum has a short but glorious chronological history in several parts of the world. At global level the existence of ethnographic museum is traceable since the early part of the nineteenth century. Originally the ethnographic objects did not have an independent recognition and were generally included under the purview of natural history in some important centres of learning, mainly in the west. However, with passage of time and particularly with the spread of academic disciplines of anthropology and archaeology, during the turn of last century, increasing importance was attributed to the collection and preservation of ethnographic materials and thus, a movement of conventional museum gained momentum. The ethnographic objects are not only noted for their technological significance, they are also tied with a territory and its unique natural environment. In fact, many an ethnographic objects are outcome of specific eco-cultural adaptations.

The general procedure adopted for documentation of the ethnographic objects consists of registration, indexing and cataloguing. The preparation of the catalogue of a set of ethnographic objects is intimately connected with the highly evolved system of classification. Right from the earliest stage of the ethnographic collection, the geo-ethnic background and ethno-functional utility of the item concerned is noted specifically while cataloguing. Cataloguing may be done ethnic group-wise, region-wise and can also be done typologically.

This booklet 'Ethnographic Museum : A House of Art' (A pictographic catalogue of the Central Museum of the Anthropological Survey of India) deals with and depicts the artifacts collected from all over India thematically, hence it falls under typological mode of classification. It, however, depicts only the selected objects of the said museum. I strongly believe that this booklet will be very useful for the museum professionals, students and researchers in the fields of Museology and Anthropology.

(V.R.RAO)

Director-in-Charge



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INTRODUCTION

The purpose of setting up anthropological museums at the regional and headquarters offices of the Anthropological Survey of India (An. S.I.) was to draw attention of the general public and scholars to the wide range of cultural diversity and biological variation of the people of the country. With this aim in view the nucleus of an anthropological museum was formed as early as 1953 at Port Blair at the regional office of the Andaman & Nicobar Islands depicting mainly the material aspects of the tribes in that region —the Jarawa, Onge, Sentinelese, Great Andamanese, Shompen and the Nicobarese.

The Anthropological Survey of India was established in 1945 by the Government of India as a specialised organisation for advanced scientific objectives. These include, inter alia, the preservation and study of the human skeletal remains, both ancient and modern, as well as, the collection of artifacts representing the arts and crafts of the tribes of India. Over the last five decades, the Survey has steadily accumulated, preserved and documented a large body of materials depicting the wide range of biological variation and the rich cultural heritage of the Indian people.

At the instance of its Advisory Committee, the An. S.I. put forward a proposal under the Fourth Five Year Plan (1969-74) for establishing a chain of Zonal Anthropological Museums (ZAM) at different places of the country in order to have authentic record of the traditional life and culture in the rural and tribal India including artistic creations and intensive craft specialisations.

The proposal began to materialize in the Fifth Plan Period (1975-79) and three ZAMs were gradually opened at Jagdalpur (April, 1978), Nagpur (September, 1978) and Shillong (April, 1979). The Central Museum at Headquarters, Kolkata was opened in September, 1981 and it represents different cultures from various parts of the country. The ZAM of North-West Regional Centre, Dehra Dun was formally opened after restructuring in 1995. Museums at the Western Regional Centre, Udaipur and the Southern Regional Centre, Mysore are still awaiting their formal inauguration.

It is a well recognised fact that the development of the science of anthropology has been facilitated by the growth of ethnographical, ethnological and culture-history museums. Ethnographical museums are established by ethnographic collections and the collections are not mere collection of the artifacts, but are the life history of those ethnic groups or communities from whom the collections have been made. Through ethnographic collections a community may be perceived in its totality. These ethnographic collections throw light on the aesthetics, technology, material culture, occupational and religious pursuits, and arts and crafts of a community. Ethnographic collections are a part of documentation in reality-culture. They tell the past history and also present the contemporary way of life of the people from where they have been collected. An old exhibit or an artifact shows the skill of a particular person/community in particular time according to their adaptation with the local eco-system. In changing situation, the artifacts are fashioned accordingly to have a balance between ecology and technological advancements.

A DETAILED REPERTORY OF THE CENTRAL MUSEUM

The Central Museum of the Anthropological Survey of India, opened in 1981, comprises 2207 artifacts in its possession which can broadly be classified as ethnographic artifacts (1206), arms and armour (169), jewellery (238), textiles and costumes (235), terracotta (160), scroll painting (6), and others (193) made of clay , wood, bamboo, metal etc., belonging to nearly 70 ethnic groups from various states and union territories of India. The technologies used by the communities are embodied in many simple and specialised tools, weapons, masks, pottery, woven fabrics, basketry, wood carvings, bark clothes, dress and ornaments of various kinds, and in material arts of life. The substance used in making the artifacts encompass cane, bamboo, wood , reed, grass, metal, bark, clay, horn, coconut shell, sea shell, cowries, rind of gourd, spathe of areca, hide and bone.

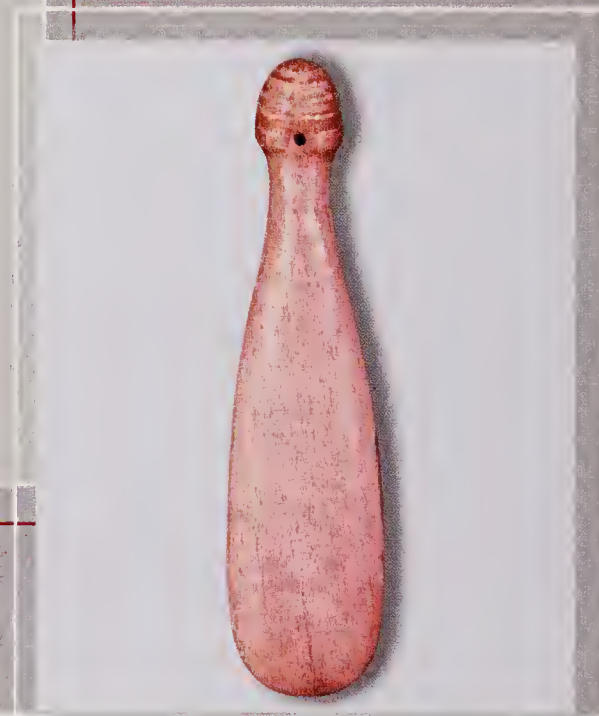
The Anthropological Survey of India had not undertaken any separate scheme for collection of arts and crafts of tribes, when it emerged as a separate independent department on December 1, 1945 because its third policy resolution itself advocates for collection of samples of arts and crafts of the tribes of India. In view of the limited manpower and financial provisions that were available to the Survey at that time it was not possible to implement it separately. However, this was done by the scholars who used to visit different tribes in connection with their field investigations.



27/4385

**Battle Axe. Mawe. Majeer Island,
New Zealand. Stone. Used during
fight by males. L=38 cms.**

A few collections from the Majeer Island of New Zealand also make a part of the Central Museum. Battle-axes of whale bone and stone of the Mawe community are excellent pieces of artwork presented by Captain P. Dhillon when a small section of anthropology within the Zoological Survey of India began functioning in the year 1927 with a handful of personnel under the supervision of Dr. B.S. Guha.



27/9395

**Battle Axe. Mawe. Majeer Island,
New Zealand. Whale bone. Used
during fight by males. L=39 cms.**



29/11750
Wooden bowl. Red Kaffir. Kaffirstan.
NWFP, Pakistan. Wood. Used for ceremonial
purposes. H=14 cms., L=40 cms.

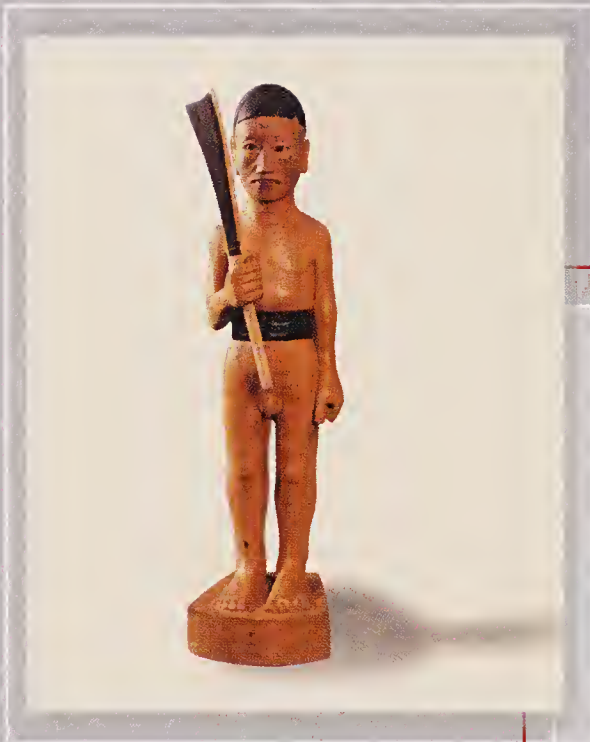
Dr. B.S Guha had taken part in scientific expedition sent by the Government of India to north western corner of Pakistan where lies the Kalash valleys , home of the non-Muslim tribe Khalash, Kaffirstan in 1929 when he was attached to the Zoological Survey of India. He had collected a number of museum specimens from the Red Kaffir or Khalash tribe of the Rumbur and Bumburet Valleys, which make the valuable collection of the Central Museum. Mention can be made here of the beautiful



29/11948
Musical instrument. Red Kaffir. Kaffirstan.
NWFP, Pakistan. Rind of gourd, cloth and
cowries. Used on festive occasions.
L=18 cms.

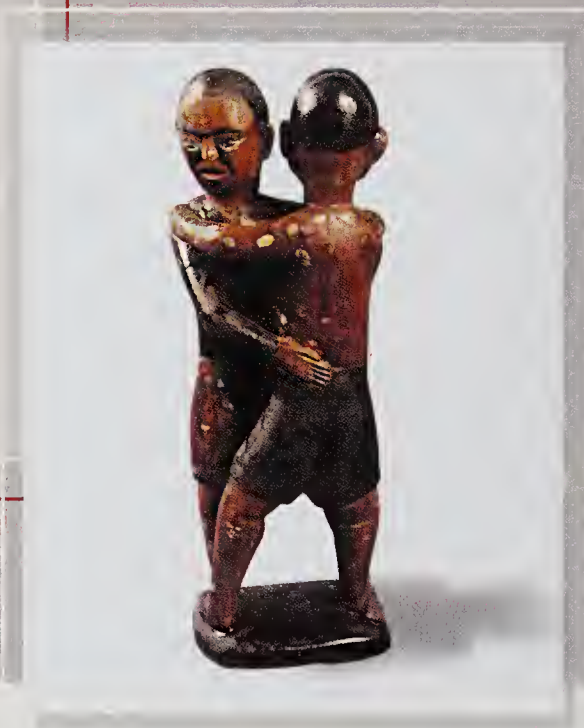


29/11809
Wooden effigy. Red Kaffir. Kaffirstan.
NWFP, Pakistan. Wood. Ancestor spirit
who is worshipped. H=53 cms.



75/1/24
Wood carving of a man with a
weapon. Wancho. Tirap,
Arunachal Pradesh. Wood. Used
as an art piece. H=42 cms.

wood carvings and dress materials from the tribes of Kaffirstan. Wooden effigies of guardian spirits, wooden bowls of various shapes and designs, and a musical instrument of rind of gourd fruit are the real artistic creations of those people. There are also some wood carvings from the Wancho and Khampiti tribes of Arunachal Pradesh. The wood carvings done by the tribal artists are noted for their expressionistic vitality.



75/1/48
Wrestlers. Khampiti. Lohit, Arunachal Pradesh.
Wood. Used as an art piece. H=31.5 cms.



56/3/76

Nautilus shell. Onge. Little Andaman, A & N Islands. Shell. Used as a drinking vessel and also used for bailing out water from canoes. L=28 cms.

As the head of the Survey, Dr. B.S. Guha led a number of expeditions in the most inaccessible areas and collected ethnographic specimens of immense importance from the tribal populations of remote areas like the then Abor Hills, the erstwhile Travancore Cochin State, Andaman and Nicobar Islands and the Jaunsar Bowar area. He induced his team members and fellow colleagues to collect items of material life of the people they studied. As a result 744 museum specimens from 1945 to 1954 from 35 Indian tribes had been collected during his tenure. The most extensive collections were from the Adi of Arunachal Pradesh (27.7%) followed by the Nicobarese (10.3%) and the Onge (9.1%). The three tribes collectively account for about fifty percent (47.2%) of the total collection. Afterwards the rest of the collections were made during various field trips in 1955-1963, 1971, 1975, 1979, 1981-1985, 1988, 1989, 1996, 1998 and 2001 from various communities of India.



55/1/3

**Earthen pot. Nicobarese. Nicobar Island,
A&N Islands. Clay. Used for cooking
yam, taro, pork, etc. H=24 cms.**

**Virtually most tribal art are,
in a sense, a craft and it can be
said that all their craft is an
expression of their art. The tribal
art collected in the museum is
primarily not aesthetic, but
utilitarian and in many cases
inspired by magico-religious
needs of tribal society. For
generations the tribal artists
have been able to give vent to
their aesthetic feeling through a
number of media provided by
the environment . Among these
wood carving, terracotta, metal-**



52/3/8

Water flask. Nicobarese. Car Nicobar Island, A&N Islands. A pair of coconut shells joined together by a cane handle & used for storing water.

H=14.8 cms. & 15.0 cms.

casting, textile weaving, basketry and wall decoration are noteworthy. The most important aspect of this art is their intimate connection with the religion and other utilitarian purposes. It is believed that religion has always provided a creative force for artistic activity encompassing the tribal gods, totems, wall drawings, memorials, masks, etc. The Central Museum possesses a good number of artefacts from the tribes of Andaman and Nicobar Islands viz., the Andamanese, Onge, Jarawa and the Nicobarese and some of them can be described as wood carvings, wooden sculptures, handmade potteries, cane work etc., in the sense of art forms. The Nicobarese who lived very close to nature depended upon certain creatures for their subsistence, hence they treated them as their equals or above them. Hentakoi (wooden effigies or images) of dog, snake, tortoise, shark, common fish, lizard, guardian spirits are the best examples of this.



52/3/1

Earthen pot. Nicobarese. Nicobar Island, A&N Islands. Clay. Used for cooking food items. H=17.5 cms.



56/3/80

Basket. Onge. Little Andaman, A&N Islands. Cane. Used for carrying or keeping fruits, roots, fish, crabs, etc. H=37 cms., Dia=33 cms.

Carved boards with paintings to propitiate evil-spirits responsible for menstruation, water flask made of coconut shell, cane baskets etc., show their high degree of skill in wood carving and craft work. Likewise, handmade pots of the Nicobarese depict their excellence in pottery work. Devil's head carved out of a dried coconut by the Nicobarese and coloured in black, red and white is another prominent artistic creation displayed in the museum. This devil's head is kept in the Nicobarese houses to drive away evil-spirits during illness.



56/3/30

Bucket. Onge. Little Andaman, A&N Islands. Wood and Cane. Used for storing or carrying honey. H=34.5 cms.



52/1/30

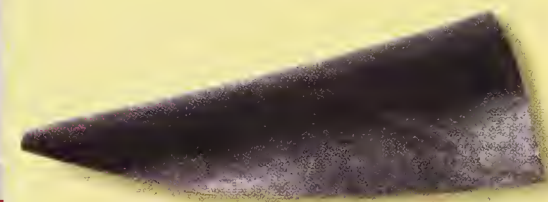
Waist girdle. Onge. Little Andaman, A&N Islands. Fibre and cane strip. Used mostly by men. Dia=44 cms.

The Onge and the Jarawa prepare baskets of Cane, which show their workmanship in basketry. The Onge prepare wooden and bamboo vessels, woman's tassel made from finely cut and dried cane leaves; various kinds of smoking pipes made from crab's claws, boar's tusk etc., detachable harpoon arrows and many other things of day-to-day use. These objects speak volumes for the artistic sense of the Islanders. Dancing board made of *Pterocarpus dalbergioides* wood by the Andamanese is another masterly designed work.



52/1/32

Waist girdle. Onge. Little Andaman, A&N Islands. Bark fibre. Used by both sexes. L=41 cms.



52/2/1

Sounding board. Great Andamanese. Great Andaman, A&N Islands. Wood. Used for marking time during a song or dance. L=150.5 cms.



75/1/52

Mask. Khampti. Lohit district, Arunachal Pradesh. Tin, wood, cotton threads. Used on ceremonial occasions and dances. L=47 cms.

The masks generally associated with religious and mythological themes are connected with dramatic art. Five masks collected from the Mahato community of West Bengal and displayed in the Central Museum represent these themes. They are Narsimha Mukha, Arjuna Mukha, Rama Mukha, Kartikeya Mukha and Asura Mukha. These masks are meant to be used only on ceremonial occasions when theatrical performances (chou dance) are organised to the accompaniment of music and dance. Gond pictographic masks are used at the festival of 'Cher-ta' or 'Laru-kaj'. There are two masks from the Gond tribe of Madhya Pradesh, one from the Baiga (Madhya Pradesh), two from the Khampti (Arunachal Pradesh), one from the Omnatya (Orissa) and five from the Mahato community of West Bengal in the Central Museum. Out of these , only six masks are wooden.



83/1/130

Demon Mask. Omnatya. Koraput, Orissa. Wooden Mask used during dances. L=40 cms.



48/1/13

**Jacket. Kanikkar. Kallar, Travancore, Kerala.
Bark of Upas (*Antiaris toxicaria*) tree.
Worn by the males. L= 40 cms., B= 30 cms.**

Preparation of bark clothes is one of the vanishing art forms. These are available in the Central Museum from the Garo of Meghalaya, Shompen of Andaman and Nicobar Islands, Kanikkar of Kerala and the Bondo of Orissa. A jacket made of bark of Upas (*Antiaris toxicaria*) tree by the Bondo tribal people is one of the valuable possessions of this museum. Bark of Incha (*Acacia intsia*) is used for rubbing body by the Kanikkar. It produces enough lather thus serving as a soap.



71/1/1

Bark cloth. Shompen. Great Nicobar, A&N Islands. Tree bark. Used as clothing. L=160 cms., B=60 cms.



52/5/6

Bark cloth. Garo. Garo Hills, Meghalaya. Tree bark. Used for sitting or sleeping purposes. L=550 cms., B=185 cms.



48/3/101

**Sash Belt. Adi. Abor Hills,
Arunachal Pradesh. Bear skin and
tiger jaw. Used by males during
dance. L=95 cms.**

Another art form is preparation and further use of bags and other things made of monkey skin, bear skin, etc. Bayong Nyogon is a side bag made of monkey skin (Adi of Arunachal Pradesh), Ngma is a tail of 'Chamori' cow which is used for decorating hats (Padam Adi of Arunachal Pradesh), Tamam Medung is a sash belt made of bear skin ornamented with tiger's jaw and is used by the Adi singers in dances (Adi of Arunachal Pradesh), deer skin bag attached to a skin pouch (Adi of Arunachal Pradesh), Situm Nyogon is a haversack of bear's skin used by the Adi of Arunachal Pradesh, tobacco pouch of leather (the Juang of Orissa).



47/4/41

**Tobacco pouch. Juang. Keonjhar, Orissa.
Leather. Used to keep tobacco.
L=15.8 cms., B=15 cms.**



48/3/83

Chiben Aye. Adi. Abor Hills, Aunachal Pradesh. Coat of skin of mountain goat.

Used by males during war time.

L=65.5 cms.

a bag made of the udders of a cow and used by the Baiga of Madhya Pradesh Chiben Aye is a coat made of the skin of mountain goat (the Padam Adi of Arunachal Pradesh), are a few examples of rare artefacts. Cane bag of the Digaru Mishmi of Arunachal Pradesh, rain shield with bag of the Nishi tribe (Arunachal Pradesh) are some rare specimens. One cannot but appreciate the acumen of these tribals by looking at these objects.



61/5/10 & 61/5/8

Blouse and Skirt. Gujarati women. Dhoraji, Central Saurashtra, Gujarat. Silk with zari and embroidery work. Worn by the Gujarati women. Total L= 130 cms.

Textile and costume is another part of the Central Museum. There is a good collection from the Nocte, Khampti, Digaru Mishmi, Idu Mishmi, Padam Adi and the Adi of Arunachal Pradesh; the Khasi and the Garo of Meghalaya; the Kipeng, Rieng and the Rankhol of Tripura; the Munda of Bihar; the Toda of Tamil Nadu; the Chothe of Manipur; the Chenchu of Andhra Pradesh and the Rabari of Gujarat. Female Gujarati dress is a good piece of thread and glass work. Sari girdle of the tribal women of Madhya Pradesh, Gujarat and other parts of India appears to be a remnant of the bark fibre girdle used by the women of yore and still by the Onga of the Andaman Islands.



75/1/11

**Hat. Nocte. Tirap, Arunachal Pradesh.
Cane, boar's tusk, horn bill's feather.
Used as a hat. H=20.5cms.**

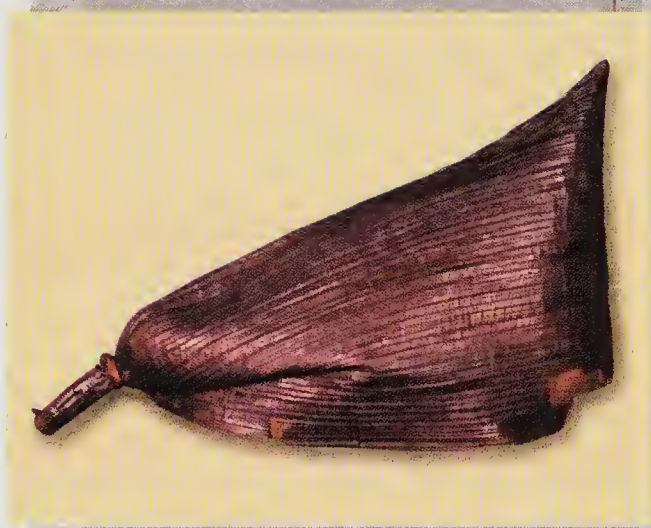
Textile weaving is one of the important media through which the tribal artists express their aesthetic impulses. Beautiful geometric designs are either woven or embroidered using yarns of different shades. Sometimes simply the colour composition makes them aesthetically appealing. Woven designs are the speciality of north eastern Indian tribes.

Another collection i.e. Different kinds of hats from the Nocte, Adi, Khasi and the Urali (Kerala) tribes are glaring examples of their artistic impulse and expression of their way of life. Banio Dumlup is a hat made of skin of jungle goat and used by men during war (Bomo Adi of Arunachal Pradesh), cane hat of Nocte with boar's tusk and horn bill's feather (Arunachal Pradesh), circular head dress made from the bark and used by the Jarawa.



48/3/110

**Hat. Adi. Abor Hills, Arunachal Pradesh.
Skin of jungle goat. Used by males
during war time. Dia=23.5 cms.**



48/4/4

Cap. Urali. Travancore, Kerala.
Spathe of areca tree. Used as a cap.
L=26 cms.

Dumlup - a brimless hat used by the Simong Adi males, Papur
Dumlup - a hat made of leaves put on by the Adi males in their fields during work, hats made of plaited cane and put on by the Adi males for everyday use, Topi Pala - a cap made from the spathe of arecanut tree (the Urali of Kerala), Ka Knup - a head gear for children made of leaf and bamboo (the Khasis of Meghalaya) and Ka Sali is a hat for the Khasi males of Meghalaya.



48/3/38

Cane hat. Adi. Abor Hills, Arunachal Pradesh. Cane & leather strap.
Used by men for everyday use.
Dia =33 cms.



88.1.9

**Horse. Kumhar. Bankura, West Bengal.
Clay. Used for decoration.
H=160 cms., B=40 cms.**

Pottery and terracotta present yet another aspect in which the artistic talent of the people has found expression. Terracotta is one of the earliest form of art. At present, these are found in all over India in some form or other. Horses, elephants, images of deities and other anthropomorphic motifs are popular among the tribals. These are votive in nature. Handmade earthen pots of the Nicobarese and terracotta objects from Bankura, Purulia, Birbhum, 24 Parganas, Howrah and Krishnanagar of West Bengal; the Kumhar of Orissa, Delhi, Uttar Pradesh and Andhra Pradesh present a multidimensional view. Earthen objects for household use, religious purposes, toys and decorative objects add to the importance of pottery in day-to-day use. Clay deities and votive horses are the part of the religious life of the tribals and rural people of India besides their aesthetic values. In this concern, two earthen surahis (water containers) from the peasants of West Bengal are scintillating possessions



52/1/1

**Cooling pitcher. Prajapat(Kumhar).
Kolkata, West Bengal. Clay. Used to
store drinking water. H=44 cms.**



75/1/47

Basket. Khampti. Lohit, Arunachal Pradesh. Bamboo. Used for keeping clothes. H=59 cms.

of the Central Museum and they need to be described to attract the attention of the readers as they are unique although they do not belong to the tribal art. One of them is oval in shape and another one is circular. Both have pedestals. The circular surahi has a clock sketched on both the sides. It has floral designs on the body, three heads of tiger on one side and a well designed mouth on the other side having a handle in the middle. The oval shaped surahi has a beautiful cobra on one side and a mouth on the other side. Handle is in the middle and the body has floral designs on both the sides.

Basketry is another utilitarian aspect of artwork in tribal and rural India. The Central Museum possesses various types of basketry and cane objects from the Halba of Madhya Pradesh, the Juangs of Orissa; the Adi, Mishmi and the Khampti of Arunachal Pradesh;



52/1/2

Cooling pitcher. Prajapat(Kumhar). Kolkata, West Bengal. Clay. Used to store drinking water.

H=40 cms.



50/1/104

Carrying basket. War Khasi. Khasi Hills, Meghalaya. Bamboo. Used for keeping eggs, etc. H=20 cms.

the Kanikkar of Kerala; the Jaunsari of Uttar Pradesh; the Onge and the Nicobarese of the Andaman and Nicobar Islands; the Riang and the Chakma of Tripura and so forth and so on. Fish traps, various kinds of baskets, trays and containers are some of the types of basketry made by plain or check weaving, twill, twine and coiling techniques. Baskets and objects made by basketry techniques are noted for their pleasing shapes and forms, fine texture and technomorphic patterns. Square bamboo basket of the Urali, fish traps of the Chakma and the Muthuvan tribes, small bamboo basket of the Riang for keeping money, cane basket of the Nocte, winnowing fan of the peasants of Uttar Pradesh, Tole Oaga of the Onge, Edum of the Mishmi,



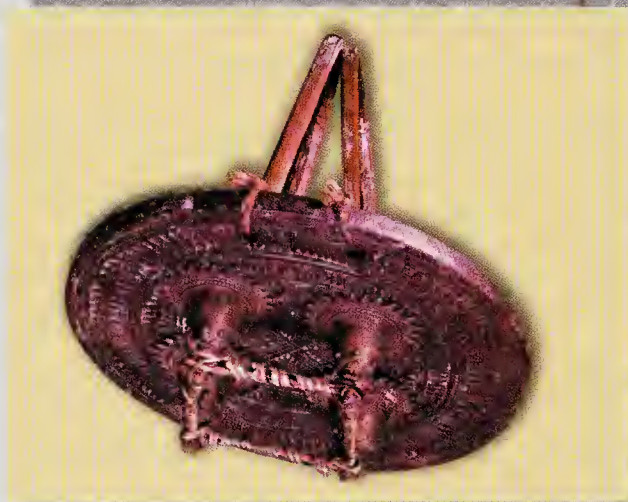
54/4/5

Carrying basket. Nocte. Tirap, Arunachal Pradesh. Bamboo and Cane. Used by young boys for carrying betals, etc. when visiting their girls. H=28 cms.



61/1/3

Winnowing fan. Peasants. Benaras, Uttar Pradesh. Reed and thread. Used to clean the grains. L=52 cms., H=32 cms.



47/4/3

Dancing shield. Muria Gond. Bastar, Chhattisgarh. Wood, brass and bamboo. Used as a dancing shield on ceremonial occasions. Dia=18 cms.

Lami of the Kanikkar, tray for keeping rice of the Khampthi are some of the artefacts under this category. Leaf container of the Nicobarese, cubical box made from the spathe of the areca palm tree with a detachable lid (Nicobarese), a leaf container of the Halba of Chhattisgarh and gourd vessel and dancing shield of the Muria Gond of Chhattisgarh are the other aesthetic and useful creations of the tribal people. Measuring pot, bamboo vessel and salt container of the Adi; bamboo hubble-bubble of the Tripuri, opium pipe of the Mizu Mishmi (Arunachal Pradesh), dancing shields of the Muria (Chhattisgarh) and beer jug of the Digaru Mishmi are some of the artefacts of wood and bamboo.



56/4/11

Gourd vessel. Muria Gond. Bastar, Chhattisgarh. Rind of gourd and bark fibre. Used for keeping liquid. H=28 cms.



47/4/29

Adze. Muria Gond. Bastar, Chhattisgarh. Iron. Used for scraping wood. It is very artistically designed an ornamental piece. L=25 cms.

Rain shields of the Nishi (Arunachal Pradesh), Omnatya (Orissa), Khasi (Meghalaya), Adi (Arunachal Pradesh), Kanikkar (Kerala) and the Santal (Bihar) present a variety. Back guard of the Khasi is also a good piece of bamboo artwork.

Wooden hoes of the Kanikkars, iron hoes of the Uralis, the Santals and the Khasis are some of the unique objects in the museum. Adze of the Murias and the Onges also present an artistic design.



56/2/25

Hoe. Santal. Santal Parganas. Jharkhand. Iron and wood. Used to prepare the ridges. L of the handle=50 cms. L of the blade=21 cms. B of the blade=15cms.



47/3/1
Necklace. Jaunsari. Dehradun, Uttarakhand. Silver and threads. Used as an ornament of neck by females. L=50 cms.



47/4/43
Anklet. Juang. Pal Lahara, Orissa. Brass. An ornament of leg which is worn by females. L=13 cms., B=8.5 cms.

Ornaments and adornment of the body are two other important aspects where artwork is reflected conspicuously. Mention can be made of a beautiful necklace and earring of the Jaunsari of Uttarakhand, brass anklet of the Juang of Orissa and hair-pin of the Lanjha Saora of Orissa.



47/3/3
Ear-ring. Jaunsari. Dehradun, Uttarakhand. Silver. Used as an ornament of ear. Dia-6 cms.



47/2/3
Hair pin. Lanjha Saora. Koraput, Orissa. Brass. Used as a hair-pin. L=20.5 cms.

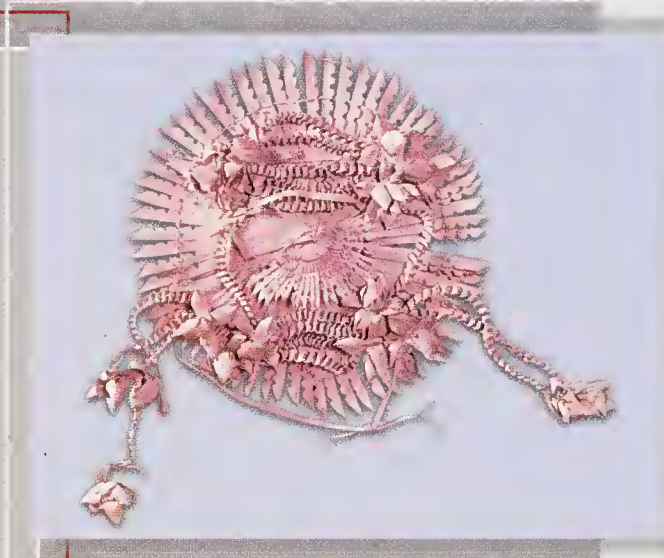


58/4/12
Comb. Muria Gond. Bastar,
Chhattisgarh. Wood. Used by
females for decorating hair.
L=5.5 cms.



58/2/42
Comb. Urali. Travancore, Kerala.
Bamboo. Used for combing hair
by both sexes.
L=10.5 cms.

Hair dress is a part of
 body adornment. The
 Central Museum possesses
 wooden combs from the
 Muthuvan, Urali, Kanikkar,
 Paniyan, Kipeng, Khasi,
 Muria and the Juang
 tribes. Marriage crown
 made up of date palm
 leaves of the Muria Gond
 of Chhattisgarh is also a
 beautiful piece of art work.



47/4/30
Marriage Crown. Muria Gond.
Bastar, Chhattisgarh. Date palm
leaves. Used during marriage.
Dia=29.5 cms.

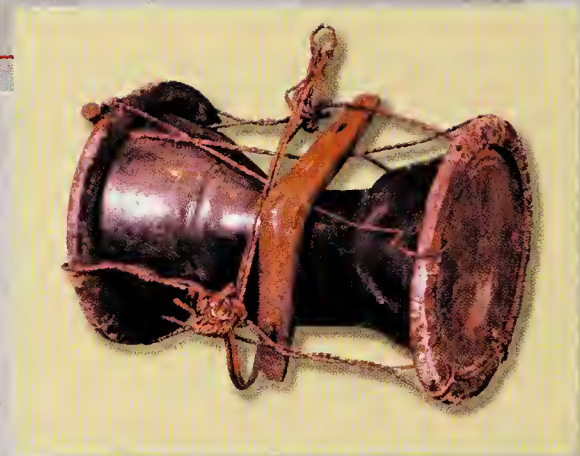


58/1/33
Comb. Kanikkar. Chembikunu
settlement, Kallar Reserve, Kerala,
Bamboo. Used by both sexes for
dressing hair. L= 27 cms.

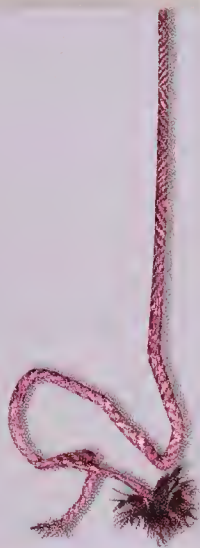


47/4/17
Brass horn . Muria Gond. Baster,
Chhattisgarh. Brass. Used as a
musical instrument during
ceremonial hunt and festivals.
L=44 cms.

The Central Museum has also a collection of musical instruments, of which Kokra (a percussion instrument) from the Kanikkar, bells (Gulgula), a dancing stick of the Muria Gond of Chhattisgarh, a quiver and a sword of the Adi of Arunachal Pradesh, a Tibetan bowl of the Padam Abor of Arunachal Pradesh, model of a dwelling house of the Adis of Arunachal Pradesh and a dwelling house of the Riang of Tripura make an important collection of the Central Museum.



53/3/1
Musical drum. Paniyan. Wynaad,
Kerala. Wood and leather. Used
during dance and music.
L=24.5 cms.



47/1/18

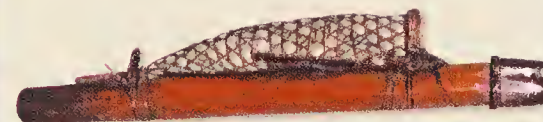
Dancing Stick. Muria Gond. Bastar, Chhattisgarh. Bamboo, Cane and Peacock's feather. Used during dance. L=82 cms.



48/3/141

Tibetan brass bowl. Padam Abor. Abor Hills, Arunachal Pradesh. Brass. Used as a currency. H=23.5 cms., Dia=49 cms.

The collections in the Central Museum are more or less contemporary. They mostly represent artwork of the tribes, which is intimately related to their life. It not only satisfies a deep rooted want, but also helps to integrate the people and enrich their life filling certain gaps of mental and spiritual nature. It is a medium through which the vitality, zest and exuberance of their life gets expressed. Thus, the Central Museum is a house of art. It not only presents regional and national perspectives in the museum,



48.3.89

Quiver. Adi. Abor Hills, Arunachal Pradesh. Bamboo and cane. Used for keeping extra bow-strings. L=58 cms.



55/2/63

Sword. Adi. Abor Hills, Arunachal Pradesh. Iron, wood and leather. Used as a kind of weapon. L=82.5 cms.



48/3/141

**Model of a dwelling house. Adi.
Abor Hills, Arunachal Pradesh.**

**Wood, bamboo and grass.
H= 54 cms., L=74 cms., B=42 cms.**

but also promotes national
integration by way of
knowing arts and crafts of
our people. It conserves
the national heritage of
the people of India.



55/2/63

**Model of a dwelling house. Rieng.
Lankajoxpura, Tripura. Bamboo,
grass and bark fibre. H=70 cms.,
L=85 cms., B=58 cms.**

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